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plishment, is to make us realize that music was not to Milton a mere external accomplishment, like his skill in fencing; but that it suggested, and was a part of the universal harmony with man, with nature, and with God, for which, both as a poet, a philosopher, and a Christian he so sincerely longed.

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*LA THÉOLOGIE DANS LE DRAME RELIGIEUX EN ALLEMAGNE AU MOYEN AGE*, par Georges DURIEZ, Professeur à l' Institution de Marcq-en-Baroeul. René Giard, Libraire-Editeur, Lille, et J. Talandier, Editeur, Paris et Lille, 1914. 646 pages, fr. 15.00.

*LES APOCRYPHES DANS LE DRAME RELIGIEUX EN ALLEMAGNE AU MOYEN AGE*, par Georges DURIEZ, Lille et Paris, chez les mêmes, 1914. 112 pages, fr. 3.00.

The purpose of the present books is a twofold one, first, a philological study of the texts of the liturgical dramas in Germany, especially those of the XIVth, XVth and XVIth centuries, as compared with the canonical texts of the Bible, the Apocrypha and the Tradition; second, an æsthetic study of the general spirit and artistic value of these dramas. The author has deliberately eliminated from his program questions of the origin, development and decadence of the religious drama. Rightly or wrongly, he takes for granted that these questions are settled and generally known. His principal aim is to investigate in how far the authors of the religious dramas of the periods in question are indebted to the letter and spirit of Biblical tradition, to establish their deviation from the common source and their influence upon each other in such deviations. It is in this sense that the author adopts the term "theology."

In the introduction M. Duriez definitely sets forth his plan as follows: "Since a study in pure theology is not the object of the present work, I have scarcely touched upon the involved problems at the bottom of religion. I had to confine myself to the data of the drama and, as the Mysteries make use chiefly of the bypaths or even of the petty issues of the science of theology, I necessarily had to deal only with such trifles, such paltry points and questions of detail."<sup>1</sup>

Whoever has read one of these German religious dramas from the beginning to the end, and then has undertaken to read others, must certainly have been struck by the monotony and the tedi-

<sup>1</sup> *La Théologie* . . . ., Introduction, p. 27.

ousness of this kind of literature. "Qui en a lu un, en a lu vingt," M. Duriez laconically remarks. One must possess the courage of a philologist to read more than one, and the endurance of a man-of-the-cloth, to devote to this subject the long years of research necessary for analyzing hundreds of them for purposes of an exhaustive comparative study. A work such as this could have fallen into no better hands than those of M. Duriez's whose philological interest has been nourished and stimulated by the love of the subject natural to his profession. There is perhaps no field of literary research where fair mindedness and religious tolerance, as well as a sympathetic disposition towards the matter to be treated, are as indispensable to the philologist as in the case of the religious drama of the Middle Ages and the Early Renaissance. Few lay philologists can claim a sufficient acquaintance with the Scriptures and with matters pertaining to theology and medieval liturgy, to permit them to attempt a comparison of the religious drama with scholastic doctrines, to identify all the words and images taken from the Scriptures, or to present in its true light their relation to the liturgy of the Church.

Moreover, a thorough knowledge of the general culture of the time is essential for a fair appreciation of the intrinsic value of these dramas. It is impossible to explain the striking roughness of numerous lines, the irreverent, often cynical, tone of all the scenes and passages, in which the dramatists tried to amuse their audiences, or to understand the childlike spirit which prevails at the bottom of all these productions, unless one enters into the mental state itself of the times. Whenever the true popular element shows itself in the jeering, jovial, comical or satiric remarks scattered throughout the plays to enliven the dialogue,<sup>2</sup> or when the dramatists give free expression to their indignation against the enemies of Christ. Modern criticism is, on the one hand, easily inclined to look upon the mentality of a medieval audience with mingled feelings of pity and mockery, or, again, accuse medieval writers of being too realistic in their stagecraft, and too brutal, if not immoral, in their diction.

An attempt to trace the German medieval religious dramas to their remotest theological sources is found in a relatively small number of editions. The only ones to be mentioned in this respect are the editions of the Plays of Erlau,<sup>3</sup> of the Tyrolian Passion,<sup>4</sup> of the St. Gall Play,<sup>5</sup> of the drama of the Ten Maidens<sup>6</sup> and of the

<sup>2</sup> "On y a vu apparaître aussi des épisodes qui n'ont plus aucun lien avec le récit biblique ou la tradition ecclésiastique et qui servaient uniquement à exciter le gros rire du public." *La Théologie* . . . . , p. 498.

<sup>3</sup> K.—F. Kummer, *Erlauer Spiele, sechs altdeutsche Mysterien*, Wien, 1882.

<sup>4</sup> J.—E. Wackernell, *Die ältesten Passionspiele in Tirol*, Wien, 1887, and *Altdeutsche Passionspiele aus Tirol*, Graz, 1897.

<sup>5</sup> J. Klapper, *Das St. Galler Spiel von der Kindheit Jesu*, Breslau, 1904.

<sup>6</sup> O. Beckers, *Das Spiel von den zehn Jungfrauen und Katharinenspiel*, Halle, 1855.

play of the Last Judgment.<sup>7</sup> Mr. E. Mâle's invaluable works on the Religious Art in France during the Middle Ages,<sup>8</sup> deal principally with the artistic productions of France, and throw light solely on the correlation existing between the theatre and the art of the Middle Ages. Aside from the difference of language, French and Germanic Mysteries vary but little, for they have their subject matter drawn in common from the same source. A general treatment of the German religious drama, which would comprise the minute philological details as well as the broader problems of theology and of æsthetic appreciation, has been lacking.

Such a work, M. Duriez has given us in the two volumes before me, and I am glad to say at once that I have rarely read scientific books on a similar subject where the depth and objectivity of judgment, the vivacity of presentation, the scientific thoroughness of execution, and the sympathetic attitude of the author have so favorably impressed me. Some few details which, as we shall see, are amenable to criticism, do not diminish the value of the works as a whole. They undoubtedly offer the best treatise thus far on the German liturgical drama.

The general plan followed by M. Duriez is to take as points of departure the various articles of dogma and to determine how and to what extent the medieval dramatists have utilized and treated them. A review of the conclusions reached for each single play naturally leads towards a comparative study of the literary relationship that exists between the various groups or families of such plays. In the introduction the author gives an outline of the history of the earlier liturgical dramas and lays before us, as the object of his special investigation: "Les sources théologiques du drame religieux: La Sainte Écriture, la Tradition, les Pères, les commentateurs, les mystiques, les théologiens, les apocryphes." Thus we are instantly acquainted with the material used in his endeavour to trace all the German religious plays to their respective sources. Each of the twenty chapters into which the work is divided, deals with a definite theological problem or article of faith. I cannot imagine a better way of giving the readers of this review an adequate idea of M. Duriez's skillful analysis of the subject, than to reproduce here the mere chapter headings:" 1) La Trinité. Les trois personnes divines, leur distinction, leur union: *De Deo uno et trino*.- 2) La création. *De Deo operante ad extra*.- 3) Les anges. Époque de leur

<sup>7</sup> K. Reuschel, *Untersuchungen zu den deutschen Weltgerichtsdichtungen des XI. bis XIII. Jahrhunderts*, Diss. Leipzig, 1895 and *Die Deutschen Weltgerichtsspiele*, Leipzig, 1906.

<sup>8</sup> Emile Mâle, *L'Art Religieux du XIII. siècle en France*, Paris, 1898 and *L'Art Religieux à la fin du moyen âge en France*, Paris, 1908. Especially for the history of the Easter Plays, see C. Lange, *Die lateinischen Osterfeiern*, Munchen, 1887. For a general treatment of the subject see W. Creizenach, *Geschichte des neueren Dramas*, Halle, 1893, zweite Aufl. 1911.

création. Nature des anges. Liberté. Confirmation dans le bien. Nombre. Hiérarchie. Ministère envers Dieu et envers les hommes. Michel et Gabriel. L'ange gardien.-. 4) Les démons et l'enfer.-. 5) L'homme. Pourquoi l'homme a-t-il été créé? Comment est-il l'image de Dieu? En quel endroit a été formé le premier homme? Création d'Ève. Défense portée par Dieu. La tentation, la chute et l'exil. Caïn et Abel. Lsur offrande à Dieu. Mort d'Abel. Episode de Lamech. Naissance de Seth. Mort d'Adam.-. 6) Patriarches; prophètes; Sibylles; les préfigurations.-. 7) L'Incarnation.-. 8) La vie cachée de Jésus. Parenté terrestre de Jésus: Saint Joachim et Sainte Anne. La vierge Marie: sa naissance, sa vie au temple, son mariage avec St. Joseph. L'Annonciation. La Visitation. Doutes de St. Joseph. Bethléhem. Les bergers. Les mages. La Présentation. La fuite en Égypte. Le massacre des Saints Innocents. Hérode. Le retour d'Égypte. Jésus dans le temple à douze ans.-. 9) La vie publique de Jésus. De la prédication de Jean-Baptiste à la dernière Cène.-. 10) La Rédemption.-. 11) Jésus au jardin de Gethsémani. L'agonie de Jésus. Le sommeil des apôtres. L'apparition de l'ange. La trahison de Judas. L'arrestation du Christ. Malchus. La fuite des apôtres.-. 12) Jésus devant Anne et Caïphe. Interrogatoire de Jésus. Mauvais traitements qu'on lui inflige. Reniement de Pierre. Sa rencontre avec Marie. Son repentir. Réunion du Sanhédrin.-. 13) Jésus devant Pilate et Hérode. Triple interrogatoire. La flagellation. Le couronnement d'épines. Caractère de Pilate.-. 14) Le chemin de la croix. Jésus est condamné à mort. Jésus est chargé de sa croix. Jésus tombe. Jésus rencontre sa mère. Jésus aidé par Simon. Jésus et Véronique: les Impropre-pères. Jésus console les filles de Jérusalem. Jésus est dépouillé de ses vêtements. Jésus est attaché à la croix: mode de crucifixion; partage des vêtements; les sept paroles de Jésus en croix; Jésus meurt sur la croix; symbolisme de la neuvième heure; prodiges qui s'opèrent à la mort du Christ. Le centurion Longin. Pensons à la Passion de Jésus.-. 15) La compassion de Marie et les *Marienklagen*.-. 16) La résurrection. *Osterfeiern*: La scène du Tombeau. La course des apôtres. Jésus et Madeleine. A quel moment se jouaient ces petits drames?-. *Osterspiele* I: Les trois Maries. Le marchand de parfums. Les saintes femmes et les anges. Le jardinier et Marie. Les saintes femmes et les apôtres. Jésus et Thomas. La course de Pierre et Jean.-. *Osterspiele* II: Entrée de Pilate. Le conseil des Juifs. Les Juifs demandent des gardes à Pilate. Les gardes au tombeau. La résurrection de Jésus. Les gardes après la résurrection. La descente aux enfers. Apparition de Jésus: aux disciples d'Emaüs; à S. Pierre; aux apôtres réunis; à Joseph d'Arimathie; à la Sainte Vierge.-. 17) L'Ascension et la Pentecôte.-. 18) L'Assomption de Marie. Litanies de la Sainte Vierge. Puissance de Marie. Le drame des

dix Vierges.-. 19) L'antéchrist. Le drame de Tegernsee et le jeu de Lucerne. La venue de l'antéchrist. Les satellites de l'antéchrist. Énoch et Élie. Chute de l'antéchrist.-. 20) Le jugement dernier. *Das Spiel von jüngsten Tag*. Les Prophètes et les Peres ont annoncé le jugement dernier. Les 15 signes du jugement dernier. La vallée de Josaphat. La Sainte Vierge et les Apôtres au jugement général. Les élus et les réprouvés. Le Cantique des élus.-.

The final conclusion reached by M. Duriez is very simple: Consciemment ou non, les différents auteurs de Mystères ont tous puisé aux mêmes sources."<sup>9</sup> The more important divergences in the treatment of these sources appear only in the handling of the Apocrypha, especially of the *Gesta Pilati* and the *Transitus Beatae Mariae Virginis*.

In the various liturgical dramas there are not only many words and lines almost identical, but even whole scenes seem to have been borrowed from previous types. This does not necessarily lead to the conclusion of systematic plagiarism—although this was quite a common practice in medieval literature—, nor of servile imitation of an older model. Such resemblances or parallels can be explained by the very fact that the authors in treating the same subject, with the same end in view, were naturally bound to keep strictly within the bounds of their common source. Unless he abides by this fundamental consideration, a modern critic is apt to discover relations and direct imitations, where none exist, as, for example, M. Wilmotte did in his treatise on the influence exerted by the Early French religious drama on the German Passion-Plays.<sup>10</sup>

In the endeavour to establish what is personal to each of the authors of these dramas, there seem to be only a few factors which might prove useful. First, the personal interpretations of the Biblical texts and the commentaries connected with them. Then the satirical or merely comical additions which are scattered through all these plays. Stage instructions and the general scenic display may be considered as another criterion. Undoubtedly these religious dramas had originally a purely liturgical purpose and were a sort of dramatic illustration of the mysteries of Religion. Gradually the secular element crept into them, but they remained edifying and instructive throughout their evolution, in spite of many seemingly disparaging additions. The more we consider them as a part of the general culture of their times, the more we must be struck by the many parallels which we discover between their evolution and that, for example, of the epic poetry, especially the very *Chansons de Geste*. Both have their origin in the Scriptures or in the religious legends which constitute the spiritual folklore

<sup>9</sup> *La Théologie* . . . . ., p. 638.

<sup>10</sup> Maurice Wilmotte, *Les Passions Allemandes dans leur rapport avec l'ancien théâtre français*, Paris, 1898.

of the Middle Ages, and both develop slowly into profane literature, preserving, however, through several centuries, an undeniably edifying purpose. It may suffice to quote here<sup>11</sup> the categorical instruction given by the most accurate theorist of the thirteenth century, the Parisian magister Johannes de Grocheo, where, after having given as examples for the *Cantus gestualis* not only the *Historia regis Karoli*, but also the *vita beati Stephani protomartyris*, he expresses his views as to the purpose of these epic poems in the following words: *Cantus autem iste debet antiquis et civibus laborantibus et mediocribus ministrari, donec requiescunt ab opere consueti, ut auditis miseriis et calamitatibus aliorum suas facilius sustineant et quilibet opus suum alacrius aggrediatur.*

To understand the spirit of the ecclesiastical literature of that time, one must search in the contingent domain of medieval art for the plastic counterparts illustrating the general mental state, the candid belief and even the superstitious faith of the Middle Ages. The miniatures in the manuscripts, especially those depicting the Miracles, in which the devil plays a prominent rôle, show us what pleasure the illuminators took in picturing the horrors of hell. But above all, it is in sculpture that the artists seem to rival one another in striving for the most drastic expression of their visions. There is scarcely a Gothic cathedral which does not offer hundreds of such illustrations and the magnificent sculptures of the Last Judgment can give a more faithful idea of the mentality of their respective time than medieval writers or their modern critics do. One must place himself in the very atmosphere of such sculptures and retain the mood which they give the spectator, in order to be prepared to understand the medieval religious dramas. What would otherwise impress a modern reader as irreverent, ridiculous, crude or brutal, this sympathy with the mentality of ages goneby will reveal as a very natural, frank and energetic expression of medieval belief. These artists and dramatists did not hesitate to make use of every possible means to make the spectators share their feelings, especially their indignation, their anger and their sacred rage which they showed against the enemies of Christ. For example: according to the Acts of the Apostles, the traitor Judas Iscariot did not give up his soul in the ordinary way, but, dying, "*crepuit medius*" and the devil took possession of it. The compiler of the Passion of Frankfort gives the following stage instruction: *Diabolus ex ventre ejus capit animam.* This was not yet drastic enough and in order to impress his audience still more strongly and to show that the devil really was in the body of the traitor, the author of the drama of Don-aueschingen prescribes that: "*Judas sol ein schwartzen vogel und etwas tärmen (intestins) vor im busen han, den sol im Belzebub*

<sup>11</sup> For a more complete treatment of this subject see my article: *La Musique des Chansons de Geste*, in *Comptes Rendus des séances de l'Académie des Inscriptions et Belles-Lettres*, Paris 1911, page 39 ss.

*uff rissen daz es usher vall.*" The nerves of a medieval audience were certainly stronger than those of the average modern theatre goers!

M. Duriez faces admirably the problem of critical assimilation and one of the best qualities of his work is that he does not judge the medieval dramas from the point of view of a modern æsthetic critic; he always attempts to mix with the crowd and to put himself in the psychological condition of a modest and profoundly pious contemporary spectator. And having taken this attitude, he reaches the most ideal viewpoint ever taken by a student of medieval drama when he declares: "J'ai pourtant fini par les aimer, malgré leur dure écorce; car ils envisagent au fond des questions pour moi capitales: Dieu, Jésus-Christ, La Sainte Vierge, L'Église et sous leur forme fruste ils sont les sûrs témoins de l'amour des siècles de foi pour tout ce qu'il y a de beau, pour tout ce qu'il y a de grand."<sup>12</sup> I am inclined to believe that such an attitude is the primary condition necessary to render justice to the spirit of the Middle Ages.

There are only a few critical observations which I feel called upon to make on M. Duriez's work. Because he is so thoroughly familiar with questions of faith and liturgy, I am afraid that he has gone too far in supposing that the average reader is equally well informed in this special field. How many philologists know how to handle a *Liber Gradualis*? More information concerning rather special questions of liturgy and liturgical texts, like the anthems, responsories, offertories, etc., might have been welcome. For the same reason M. Duriez's exposition would have gained in strength and clearness, if he had shown systematically how a short primitive anthem gradually developed into a drama of thousands of lines. To fill this gap I shall refer to the excellent studies of Mr. Karl Young,<sup>13</sup> especially on: "The Origin of the Easter Play" where the author, one of the foremost students of medieval drama, has shown, in an absolutely convincing manner, how the multitude of the later Easter Plays have their provenience in the primeval liturgical passage: *Respondens autem angelus dixit mulieribus: Nolite timere: scio enim quod Jesum quæritis, alleluia*. The gospel of Holy Saturday taken from St. Matthew, XXVIII, (*Vespere autem sabbati—Ecce prædixi vobis*) is the basis of the anthems and responsories of that day. Several of these anthems contain all the essentials of a drama: description, narration and dialogue. They were moreover chanted, the *precentor* (soloist) alternating with the choir<sup>14</sup> and lent themselves quite easily to

<sup>12</sup> *La Théologie* . . . ., p. 27.

<sup>13</sup> See below, note 17.

<sup>14</sup> "Le caractère dramatique de ce trope (*Quem quæritis, o Christicola?*) n' échappait à personne; on l'accentua encore en faisant sortir des stalles les deux parties du chœur, dont l'une chantait les paroles des trois Maries, l'autre celle des anges, et cette petite mise en scène devait déjà rendre beaucoup plus sensible aux fidèles l'événement dont l'Église fêtait le souvenir." *La Théologie* . . . ., p. 462.



real, although rudimentary dramatic scenes. At the time when the mania of interpolating regular liturgical texts of the office of the Mass introduced hundreds of new compositions, known as tropes and sequences, the anthem: *Nolite timere* was gradually troped, dramatized, and gave rise in connection with the Introit of the Easter Mass *Resurrexi . . . . . alleluia* to a true, dramatic ceremony known under the title *Visitatio Sepulchri*. Mr. Karl Young concludes his study on this point as follows: "It appears that even as an appendage of the Introit, the trope achieved a considerable textual development, and that this growth continued until long after the time when the trope of the Introit (*Quem quaeritis in sepulchro, o Christicolae?*) became also a trope of the responsory (*Angelus Domini*) or of the Te Deum, and began its productive dramatic career as a *Visitatio Sepulchri* at the end of Easter Matins." Independently of Mr. Young, M. Duriez established, on a broader scale than the former, how the Gospel and the Ritual furnished the first elements of the numerous *Osterfeiern* and *Osterspiele*. With regard to the time at which the *Osterfeiern* were held, M. Duriez finds that they must have taken place after the Te Deum, at the last Nocturn, *antiquam Matutinum inchoent*, that is, about four o'clock in the morning.<sup>15</sup>

Although on several occasions M. Duriez touches upon such questions of origin, unfortunately he does not comprise in his work a complete treatment of this more technical problem concerning the influence of the liturgical ceremonies upon the formation of the religious drama. He seems to be so firmly convinced of the liturgical origin of the drama that he considers it unnecessary to go into all the details of its history. Although I agree entirely with his viewpoint, I regret, nevertheless that he has failed to show, by means of a systematic study of this very point, that the primitive anthems sung during the Office contained the germs of dramatic scenes; that these anthems, taken from the Scriptures, were amplified, during the XIth and XIIth centuries, when the artistic innovation of interpolating the liturgical texts awakened the poet's Muse in the Occident, that the half lyric, half epic poems on the life of Saints and, above all, on the Passion of Christ constitute a counterpart, in vernacular, of the textual and musical accretions to the liturgical, Latin texts and, finally, that the evolution of the religious drama goes hand in hand with that of other branches of medieval literature.

There are some philological trifles which seem to have escaped the attention of M. Duriez. It would have been interesting, for example, to attempt a study of the names of persons acting in the

<sup>15</sup> M. Duriez bases his conclusion on a passage of Durand de Mende, of the XIIIth century, taken from the *Rationale Divini Officii*. But there is another criterion: the very nature of the liturgical anthems which are interpolated in these scenes can furnish some valuable data concerning the hour at which they took place, as these anthems belong to definite offices of the Church which were held at strictly fixed hours of day or of night.

various groups of dramas. For instance, of the 34 types and names of devils, quoted on page 103 ss.: "Satan, Rossenkranz, Peltzenpock, Welial, Astaroth, Ruffo, Amon, Welphegor, Titinil, Wal, Seltnfrum, Spränczl, Lesterer, Sturpaus, Nichtsumsunst, Untreu, Urnell, Krumnase, Lykketappe, Funkeldune, Lasterpallch, Nottir, Bone, Milach, Raffenzann, Binckenbangk, Spiegelglantz, Krentzlynn, Federwisch, Beryth, Schorbrandl, Helhundt, Schoppenstugk, Hellekrugk," only a few are commonly known. I do not think that these types and names are mere poetic fancies of the various dramatists: it is more likely that the names are peculiar to certain idioms and that they might be of great help when localized.

In the chapter dealing with the Virgin,<sup>16</sup> it might also have been appropriate to insist on the immense influence exercised by the *sequentiae* of the thirteenth century upon the formation of the *epitheta* of the Virgin, out of which grew the litany. There are very few of the traditional attributes of the Virgin that cannot be traced back either to the *sequentiae* or to the motets and other compositions of that time. These *sequentiae* and motets were undoubtedly known to the medieval dramatists, who, as a rule, belonged to the clergy, and it is quite natural to assume that they were utilized in their religious dramas.

In the bibliography, I miss the fundamental essays of W. Meyer (aus Speyer) and those of Mr. Karl Young,<sup>17</sup> dealing with the liturgical drama; in fact all the English publications on the subject.<sup>18</sup>

It is to be hoped that some day M. Duriez will give us a more strictly historical presentation of the medieval liturgical drama, comprising at least all those written in Latin, French and German. That he is perfectly qualified to accomplish such a great task, the present works give ample guarantee.

J. B. BECK.

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<sup>16</sup> *La Théologie* . . . . ., p. 566 ss., and *Les Apocryphes* . . . . ., p. 69 ss. It would have been interesting to learn whether the numerous liturgical anthems which were often verbally translated in the dramas were to be recited or sung, and in the latter case, whether the original melodies were used for such purposes.

<sup>17</sup> Of the studies of Mr. Karl Young, the following may be listed here: *The Harrowing of Hell*, Transactions of the Wisconsin Academy of Sciences, Arts, and Letters, Vol. XVI, part II, p. 889-947.-. *Observations on the Origin of the Medieval Passion-Play*, Publications of the Modern Language Association of America, XXV, 2, p. 309-354.-. *Phillippe de Mézière's Dramatic Office for the Presentation of the Virgin*, Publ. of the M. L. A. of A., XXVI, 1, p. 181-234. *A Liturgical Play of Joseph and his Brethren*, Mod. L. N., 1911.-. *Officium Pastorum*: A study of the dramatic developments within the liturgy of Christmas, Transactions of the Wisconsin Academy of Sciences, Arts, and Letters, XVII, Part I, p. 299-396.-. *The Origin of the Easter Play*, Publ. of the M. L. A. of A., New series, Vol. XXII, No. 1, p. 1-58.-. *La Procession des Trois Rois à Besançon*, Romanic Review, IV, 1, p. 76-83.-.

<sup>18</sup> This regrettable gap may be filled by consulting the works of Mr. Karl Young. M. Duriez's apparent unfamiliarity with the English language has

severely handicapped him in his task. This manifests itself in many cases, for example, on page 191 he rejoices candidly in having discovered the source of the spiritual-allegoric *débat* between *Miséricorde*, *Paix*, *Justice* and *Vérité*, in the Meditations upon the Life of Christ, of S. Bonaventura. This discovery, however, had already been made in 1907, in a Bryn Mawr Dissertation by Hope Traver, under the title: The Four Daughters of God. A study of the Versions of this Allegory, with especial reference to those in Latin, French, and English. (Bryn Mawr College Monographs, Monograph Series, vol. VI.)

## NOTES

Professor Max Förster has contributed to Streitberg's *Germanische Bibliothek* an *Allenglisches Lesebuch für Anfänger* (Heidelberg, 1913, M. 1. 40, Leinwandband M. 2. —.). The book runs to 67 pages, the space being about equally divided between text and glossary. The text contains thirteen specimens, which offer considerable variety,—a selection from the *Epinal Glosses*, *Cædmon's Hymn*, an excerpt from the *Vespasian Psalter*, a passage from the *Winchester Annals*, a specimen of the twelfth century poetic version of passages in the *Book of Daniel*, etc. The selections have been made, the editor declares, in the interest of linguistic, rather than literary and historical studies. "Unsere künftigen Lehrer der neuenglischen Sprache und Kultur," he says, "auf einem so vielseitigen, umfangreichen und schwierigen Wissensgebiete sich Erkenntnis anzueignen haben, dass die Erlernung der altenglischen Sprache für sie nicht mehr Selbstzweck sein kann, sondern in erster Linie der Einsicht in die Entwicklung der englischen Schriftsprache zu dienen hat." In pursuance of this plan Professor Förster has enriched his vocabulary by recording after the Anglo-Saxon words modern English derivatives (including dialect forms), as well as cognates from the Germanic dialects. Moreover, in his definitions of words he seeks to show the historical development of their meanings. In preparing the text the editor has in many cases made use of facsimiles and photographs. "Im allgemeinen habe ich mich einer ziemlich konservativen Textgestalt befleißigt." A complete *varia lectio* is given, however, only in the case of *Cædmon's Hymn*. In his brief literary and historical introductions to the several texts, Professor Förster has given more room to theological matters than is ordinarily accorded in textbooks, because he thinks that "eine Verbreitung der Forschungs-ergebnisse der wirklich wissenschaftlichen Theologie in den Kreisen unserer Gebildeten nicht nur das Einzelleben vertiefen, sondern auch unser spannungsreiches Gemeinschaftsleben erleichtern würde."

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Professor Benjamin Rand of Harvard University has edited for the Cambridge University Press (1914) Shaftesbury's *Second Characters or The Language of Forms*. The volume was so entitled because it was intended as a complement to the "Characteristics," his "charges" being in general, as he declares, "the raising of art and the improvement of virtue in the living, and in posterity to come." It was Shaftesbury's plan to incorporate in a single work *A Letter concerning Design*, *A Notion of the Historical Draught or Tableture of The Judgment of Hercules*, *An Appendix concerning the Emblem of Cebes*, *Plastics or the Original Progress and Power of Designatory Art*. This programme was carried out, with the exception that he did not live to write the projected *Appendix on the Emblem of Cebes*. In lieu of this, Professor Rand has published a translation of *Cebes' Tablet* which he found among the Shaftesbury manuscripts in the Record Office but which is not in Shaftesbury's handwriting. It is conjectured by the editor that the Notes to the translation might at least have been dictated by Shaftesbury as their "language and thought bear such a close resemblance to the contents of a letter written to Pierre Coste." The inception of the book